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the workmanship, which in all its details has the traits of a Greek original rather than a Roman copy.

It rarely happens that the facts about the discovery of a Greek statue nowadays are known, except when it is made under governmental authority, but in the present case we are fortunate also in this respect, as the *Old Market Woman* was published soon after its discovery.\* It was found in September, 1907, in Rome, at the corner of the *Via della Consolazione* and the *Via Montecaprimo*, and was brought to light by the destruction of some old buildings belonging to the Congregation of the *Operai della Divina Pietà*, where it was buried in

the subsoil of the cellar. When it arrived at the Museum the lower part was still coated with an incrustation of lime, and in the removal of this small traces of color were revealed—a bright pink on the border of the himation, between the knees, and a dark greenish on the sandal strap of the left foot. These are still recognizable, though the pink has lost its brilliancy. The marble itself, which is of a Greek variety, has a beautiful old-ivory tone, and the surface is remarkably fresh. Altogether the statue ranks as one of the most interesting and attractive of the recent additions to the Classical Department.

E. R.

## PRINCIPAL ACCESSIONS

### ITALIAN RENAISSANCE SCULPTURES

#### I

ANTONIO ROSSELLINO was first represented in American collections by his bust of the youthful Christ from the Collection Hainauer, which belongs to Mr. J. Pierpont Morgan. The second work to come into this country was the head of St. John, belonging to Mr. George Blumenthal, recently mentioned in the *BULLETIN*. The Museum has been so fortunate as to acquire a third piece of sculpture by this Florentine master of the early Italian Renaissance: a marble head of a singing or laughing child (p. 193). Although only a fragment from an altar relief—probably of The Virgin and Child surrounded by Angels—it is, in its perfection, a complete work in itself. In the translation of a momentaneous expression into the hard marble, it is an admirable example to use against

the academic theories of the classical period of the early nineteenth century, that sculpture is not so fitted to express rapidly changing movements as the art of painting. It would seem, indeed, in this work as if the artist had already solved the problem which Frans Hals, with his laughing children, introduced two hundred years later into painting. Not less remarkable than the perfect individualization of the head is the expression in the white, stainless marble, secured by faultless technique, of the freshness and bloom of the childish face.

This work, whose authorship was not known when it was recently discovered, has been pronounced by Dr. William Bode (the greatest authority on Italian sculpture) to be "a most charming work, undoubtedly by the hand of Antonio Rossellino."

Still another important acquisition shows the wonderful art of the Renaissance sculptors in the representation of child life; a reclining figure (fig. 2), in bronze, of a little boy-child by Andrea del Verrocchio, after Donatello, the greatest sculptor in Florence in the fifteenth century. This work will increase the knowledge of Verrocchio in this country, as the only other undoubtedly genuine work from his hand in America is an admirable terra-cotta bust

\* In the *Notizie degli Scavi*, 1907, p. 525, figs. 45, 46; and by L. Mariani, in the *Bullettino della Comm. Arch. Comunale di Roma*, 1907, p. 257, pl. vii. An account of it also appeared in the *Illustrated London News* for December 7 of the same year.

dations in Greek and Roman times, no further additions were made to it. It is built entirely of fine-grained sandstone, is rectangular in plan, 44.5 meters (146 feet) in length from east to west, and 19 meters (62 feet) in width from north to south, and its walls rose about 8.5 meters (28 feet) above the ancient pavement level.

The main entrance in the eastern façade led into a large hypostyle hall, the roof of which was supported on twelve columns with palm and campaniform capitals. This hall never having been finished, the walls remained undecorated except at its western end where a row of four columns, rising out of a screen wall about 4 meters high, separated the hypostyle hall from the offering hall (fig. 3). These columns, and the single row of columns in the offering hall, had campaniform capitals with an unusual ornamentation of palmettes and buds, the screen wall and the offering hall being decorated with religious inscriptions and colored reliefs showing the King making offerings to the principal gods of the Egyptian pantheon (fig. 4). Two of the texts are long hymns in praise of the god Amon, one being of unusual interest because of its half mythological and half philosophical character.

From the offering hall a doorway in the axis of the temple led into the pronaos, a small hypostyle hall with four columns. Through doorways on the north and south sides one entered five small store chambers, a crypt and a stair which ascended to the floor above them. On the west side in the center was the door of the sanctuary, a long narrow chamber in the axis of the building. The bas-relief decorations of its walls gave an epitome of late Egyptian mythology, showing, as they did, practically all of the gods worshiped during the period in all the different forms which they assumed (fig. 5). To the right of the sanctuary was a chamber with walls inscribed with religious texts, and to the left a doorway leading to a second crypt and a stairway by which one reached the two rooms dedicated to the Osiris mysteries. The decorations here were inscriptions and scenes relating to the myths of Abydos and Koptos.

On the exterior of the temple the reliefs were confined chiefly to the western end where the King was shown making offerings and performing ceremonies before the gods (fig. 6).

The entire temple is in an unusually good state of preservation. Because of the dryness of the climate in the oasis the colors on the walls inside the structure have been preserved intact in many places and the whole site has suffered but slightly either from the iconoclasm of early Christians or the vandalism of Arabs. With the exception of the roofs of the three columned-halls and of a few of the smaller chambers, the main structure is standing almost complete, buried inside to a depth of from two to five meters with wind-blown sand. The first purpose of the expedition during the coming season will be to remove these drifts and clear the temple to pavement level. Then the copying and photographing of the inscriptions and reliefs will be undertaken and plans and drawings of the architectural details made.

The portico, the gateways and the avenue are also buried to a depth of two or three meters in sand and earth, the more easterly structures being at present situated in a grove of date palms. It is hoped also that a beginning can be made of the clearing of this part of the site and that the foundations can be found of the brick inclosure walls and of the outlying buildings connected with the temple, traces of which can be seen here and there on the surface.

H. E. W.

#### THE OLD MARKET WOMAN

THE Museum has recently purchased, with income from the Rogers Fund, an extraordinary specimen of original Greek sculpture, which is now on exhibition in the Room of Recent Accessions, and is illustrated in the accompanying plate. This is a marble statue, somewhat less than life size, of an old peasant woman who is offering the products of her little farm for sale. Those who are familiar with only the nobler creations of Greek sculpture will

find the subject itself a strange one for Greek art, but they will be still more impressed by the intense realism with which it is expressed. It is, in fact, an attempt at an absolutely true study of nature in her least beautiful forms, such as we associate more with the art of modern Italy than with that of classic Greece, and the result is a figure such as we might see—though in a more modern costume—moving about the marketplace of an Italian or Greek town to-day. With the body bent at that peculiar angle which comes more from constant toil in the fields than from age, we can feel the shambling motion with which she pushes her way among the crowd of market people, and though the greater part of both arms is missing their action is easily imagined. With the right extended she was holding out something, the merits or the cheapness of which she was proclaiming, and in the left hand she carried the fowls and the basket of fruits or vegetables which are still to be seen at her side. Though the head itself is preserved, and has never been broken from the body, it was found with the features sadly mutilated, not by accident, but by a willful act of vandalism, of which they clearly show the traces. To make the statue more presentable, the face has been restored here in plaster. But the realism of the action merely accentuates that of the modeling, especially in the upper half of the statue, where the characteristics of withered old age are reproduced with unsparing fidelity. The old and weary eyes, the sunken cheeks, the deep lines about the mouth, and the shriveled neck and breast, all show a sculptor whose aim was to perpetuate an unlovely everyday type precisely as he saw it, with no thought of beauty nor desire for idealism. Yet he was a Greek, and his instinct for rhythmic lines and beautiful forms could not be wholly suppressed. It found its outlet in the lower half of the figure, where he was less occupied with the realism of his subject. The costume is the same that we find on the ideal statues of goddesses or women—a sleeveless chiton, or dress, clasped upon the shoulder, and over this a large himation or mantle. The folds of these two gar-

ments fall as gracefully as though they covered the form of a young girl, and it is curious to observe that the limbs which they cover do not correspond at all to the shrunken character of the upper part, but are full and well rounded, as are also the prettily sandaled feet. The only distinctive mark of the peasant in the costume is the kerchief upon her head, which she wears in precisely the manner that the peasant women of southern Europe wear them to-day. Encircling this kerchief is an ivy wreath, probably an indication that the occasion on which she is offering her wares for sale is some Bacchic festival. The statue was evidently intended simply as a piece of decorative sculpture, perhaps for the adornment of a garden, and was designed only for a front or side view, as the back is executed in a more or less summary manner, and is rather flat.

Although examples of this naturalistic tendency in Greek art are comparatively rare, they are by no means unknown, and constitute a well-defined class. They all originated in the same period, which, as might be expected, is that of the decline, when technical virtuosity took the place of greater ideals; and they are typical of one phase of the Hellenistic Age, which began with the death of Alexander the Great, B.C. 323, and continued until the Roman conquest of the various sites of Greek civilization. Within that age it is not possible to give them a precise date, though it may be said that they belong among the last efforts of the creative genius of the Greeks. In an article in the *Annual of the British School at Athens* (Vol. X, 1903-4, p. 103), Mr. A. B. Wace has listed and discussed the surviving examples of this class, and of the grotesques and caricatures which belong in the same category.\* His article appeared before the discovery of our statue, which has since been generally accepted as the most important of its class, partly because it is the best preserved, but more particularly because of the beauty of

\* Mr. Wace also discussed the subject briefly in Vol. IX of the *Annual*, p. 224 ff., but the essay cited above is more complete, and in it he revises certain opinions expressed in the earlier one.



THE OLD MARKET WOMAN